

# TURNING ON THE SPOTLIGHT

By CHARLES DARNTON.

YEARS from now, when some riotous youngster boasts of making a wild week of it at the theatres, we shall waggle a shriveled finger at him and croak superiorly: "Ah! but you should have been with us in Christmas week, 1922."

Like our restive visitor, "Johannes Kremler," we have been here, there and everywhere. We have heard everything from baby-talk by Booth Tarkington to balcony speeches by William Shakespeare. We have seen a dead child brought to life, and believed that even greater miracle, the regeneration of Leo Dittichstein. There have been other things that we missed through no fault of our own. We have done our utmost to get around to them all, and now that we sit with our feet in mustard and our head in ice we feel we could have done no more and lived.

Of all the new plays of the week we have enjoyed none so much as "The Egologist," possibly because it is the unexpected that happens in Ben Hecht's mocking comedy. There is immense satisfaction in seeing Mr. Dittichstein "get his" for once. Season after season he has been having his way with women much too easily. His Continental air with the impressionable sex has been altogether too lofty and needed to be taken down a bit.

If this sounds personal it is meant to be professional. The great lover may become as insufferable as the petty lady-killer. And so it is a relief to find Mr. Dittichstein, for a change, the timid lover. This time we have him in the guise of an adored playright, with the leading woman of the theatre he seems to rule luring him to her Oriental lair.

But is he master of the situation? Or, as the enchantress coyly puts it, like a bridegroom—he weakens miserably. From the first he is overpowered by a Chinese servant and furnishings to match. He is made uneasy by the bad taste that confronts him. Moreover, he feels ridiculous. Gorgeous burlesque is finally carried beyond further endurance when the flamboyant character bounces out as a bare-legged dancer and drives him down the fire-escape. At home, nursing a cold, he makes the devastating discovery that his wife is really playing the game for which he has merely the name. For the first time in his long career of stage philandering it is Dittichstein who suffers, and somehow we can't help feeling that it serves him right.

EVEN the coal shortage cannot explain the lack of warmth in "Romeo and Juliet" at the Longacre. If the truth were known, sympathy for Ethel Barrymore was doubtless felt by every one who went to see her as Juliet on Wednesday night.

Adventures among the masterpieces may be dangerous even to the Barrymores. Happily, John is safe in "Hamlet," thanks both to his acting and his profile. If Lionel ever

tries Macbeth again it will probably not be in cubistic surroundings.

No less a Shakespearean authority than Ellen Terry has said, in her book "The Story of My Life": "Those who have been led to believe that they can make their own rules, find their mistake when they come to tackle Shakespeare." Belasco has said the same thing in other words, and the success of his production of "The Merchant of Venice," with Warfield as Shylock, bears out his judgment. We look especially for beauty in "Romeo and Juliet," and we shall doubtless get it from Belasco in his own good time. In the present rush of Shakespeare it should be borne in mind that all dramatists he will not stand rushing.

STUDY is, of course, a matter for individual determination. Still our modern Juliets may well ponder this from Ellen Terry:

"Perhaps I was neither young enough nor old enough to play Juliet. I read everything that had ever been written about her before I had myself decided what she was. It was a dreadful mistake. That was the first thing wrong with my Juliet—lack of original impulse."

"It was perhaps the greatest opportunity that I had yet had at the Lyceum. I studied the part at my cottage at Hampton Court in a bedroom looking out over the park. There was nothing wrong with that. By-the-way, how important it is to be careful about environment and everything else when one is studying. One ought to be in the country, but not all the time. It is good to go about and see pictures, hear music and watch everything. One should be very much alone, and should study early and late—all night, if need be, at the cost of sleep. Everything that one does or thinks or sees which has an effect upon the part, precisely as on an unborn child."

"I wish now that instead of reading how this and that actress had played Juliet, and cracking my brain over the different readings of her lines and making myself familiar with the different opinions of philosophers and critics, I had gone to Verona and just imagined. Perhaps the most wonderful description of Juliet, as she should be acted, occurs in Gabriele d'Annunzio's 'Il Fuoco.' In the book an Italian actress tells her friend how she played the part when she was a girl of fourteen in an open-air theatre near Verona. Could a girl of fourteen play such a part? Yes, if she were not youthful, only young with the youth of the poet, tragically old as young is."

"Now I understand Juliet better. Now I know how she should be played. But time is inexorable. At sixty, know what one may, one cannot play Juliet."

## IN THE REALM OF MUSIC

Miss Bori Sings Massenet's Manon for First Time at Metropolitan.

By Frank H. Warren.

Massenet's opera comique, "Manon," tuncful and exquisite, was sung at the Metropolitan Opera House last evening for the first time this season. The title role, one of Miss Farrar's most popular parts, fell to Lucresia Bori, who had never before appeared at it at the Metropolitan. A daintier or more fascinating picture than the Spanish soprano made one could not ask for. She dressed the part lavishly and becomingly, even to the red heels and, and left the most sumptuous robe imaginable behind her in the St. Sulpice Seminary. Her acting, too, had the proper glow of light and effervescence, when necessary and rising to the correct dramatic pitch when called upon. Her first act was admirably simple and the spirit of adventure glowed over Des Grieux's invitation to go with him to Paris. What magic in the word Paris for these French operatic heroines!

Her vocal interpretation was well planned though it did not always hit the mark. She sang prettily and effectively but the note of passion and feeling was lacking when needed, particularly in the Seminary episode.

Mario Chamlee, American tenor, whose evening appearances this season have been infrequent, was Des Grieux, a role he assumed last year. The tenor did not appear to be in his best voice though he used discreet restraint and was generally effective. He had the necessary fervor and expression and did some commendable phrasing. His voice is a beautiful organ. His acting had artistic point, at times reflecting the French style.

Mr. De Luca as Lescaut was handicapped by his stature and his Italianized French preventing him from lifting the role to the plane upon which others have set it. Others in the cast were Mmes. Dalossy, Robertson, Feiva and Savage, and Messrs. Meader, Picco, Ananian, Reschigian, Audisio and Rothler who, as the Count Des Grieux, supplied the one note of distinction in the opera. Mr. Hasselmann conducted well, and Armando Agnini's name again appeared on the program as stage manager.

In the afternoon in Carnegie Hall the Philharmonic Orchestra, Mr.

Stransky conducting, presented the pianist Ernest Schelling as soloist, the American playing his own fantastic Suite for Piano and Orchestra, a piece he has performed on other occasions. It is a well made composition and enjoyable even if it lacks stirring moments. The orchestral numbers were Smetana's "Bartered Bride," by Stransky, and "The Swan," by Tchaikovsky, both conducted by Stransky. The program is all Brahms and includes his Schicksalslied for chorus and orchestra; Bratschlieder, two songs for alto, viola and piano; the Serenade in D for orchestra, and Rhapsodie-Fragments from Goethe's "Hansel und Gretel," for contralto, men's chorus and orchestra.

The artists appearing at the concert of the American Music Guild, Wednesday, in Town Hall, are Katharine Bacon, pianist; Reinhold Werrenath, baritone; Daniel Gregory Mason, composer-pianist; Albert Marsh, alto; Arthur Strang, violinist; Louis Gruenberg, pianist; and Harold Morris, pianist.

Mr. Gatti-Casazza announces his "revival" of Rossini's "William Tell," which has not been given at the Metropolitan Opera since 1894, on next Friday evening. The opera will be sung by Messrs. Danie in the title role, Martinelli as Arnold, Mardones as Walter, Didur as Gessler, D'Angelo as Melchior, Bloch as a Fisherman, Bada as Rudolf, Picco as Leutold, Mmes. Ponselle as Matilda, Sundell as Jenny, the son of Tell, and Perini as Elvidio. "William Tell" has been rehearsed and will be conducted by Gennaro Papi. The chorus has been trained by Mr. Setti, the stage management is in the hands of Samuel Thewman, and the dances have been arranged by August Berger. The scenery has been painted by Vittorio Rota of the Teatro Alla Scala of Milan, and the costumes made by Mme. Castel-Bert.

Other operas next week will be: "Parsifal," New Year's afternoon, with Mmes. Matzenauer and Messrs. Taucher, Schützendorf, Bender and Didur; "Thais," New Year's night, with Mmes. Jeritta and Messrs. Harrold and Whitehill; "Cavalleria Rusticana" and "Pagliacci," Wednesday evening, the former with Mmes. Jeritta and Messrs. Chamlee and Picco.

## LEADING LIGHTS IN NEW YEAR'S THEATRICAL OFFERINGS



### Change of Bills In Vaudeville

CENTRAL—"Main Street Follies," with Morris and Campbell, Fred Ardath, the Three Dolce Sisters, La Follette, Rush Ling Toy, Burns and Foran and a large chorus will be the attraction.

MOSES' BROADWAY THEATRE—Henry Stenard and his Shanley orchestra are billed for their fifth week.

AMUSEMENTS. CENTURY, 424 St. Cent. Pl. W. Evening 8:30. POP. MAT. TO-DAY & NEW YEAR'S.

NEW YEAR'S SUNDAY NIGHT AT 8:15 ALL STAR VAUDEVILLE BILL 10-BIG ACTS-10 Make Your Reservations Early.

CENTURY, 424 St. Cent. Pl. W. Evening 8:30. POP. MAT. TO-DAY & NEW YEAR'S.

SHUBERT, 44 St. W. of B. W. Evening 8:30. POP. MAT. TO-DAY & NEW YEAR'S.

BROADHURST, 44 St. W. of B. W. Evening 8:30. POP. MAT. TO-DAY & NEW YEAR'S.

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### Best Features On the Screen

ASTOR—Will Fox's success, "The Town That Forgot God," starts the last week of an extended run tomorrow.

CAMEO—Johnnie Hines in "Sure Fire Flint" will be the film feature.

CAPITOL—Marshall Neilan's "The Strangers' Banquet" will be the featured film. It will be surrounded by short subjects and music.

CRITERION—"Salome," starts a Broadway run to-morrow night.

44TH STREET THEATRE—"Over the Hill," the Fox masterpiece, starts its last week to-morrow.

LYRIC—Douglas Fairbanks in "Robin Hood," brings a long and successful run to a close a week from tonight.

RIALTO—Thomas Melghan in "Back Home and Broke" moves from the Rivoli for a week's engagement.

RIVOLI—Gloria Swanson in "My American Wife" will be the film feature of a "fifth anniversary week" program.

SELWYN—"M. A. R. S." shown

Other acts include Moran and Mack and Margie Coates. The feature film will be "Kick In."

PROCTOR THEATRES—Ben Welch, Borden and Dwyer and Howard and Sadler will appear at the Fifth Avenue. "Women Men Marry" will be the film at the Twenty-third Street Theatre, where the vaudeville acts include James Thornton and Dottie Clair's Minstrel. Sarah Padden and Taylor, Howard and Them will appear at the Fifty-eighth Street Theatre. The film is to be "Thorns and Orange Blossoms." "Women Men Marry" will be shown at the 125th Street Theatre; Mignon, Lane and Freeman and Jules Black are in the vaudeville list.

PALACE—The Dolly Sisters will

AMUSEMENTS. CASINO, 39th St. & B'way. Eve. 8:30. Mat. Today, N. Y. & Wed. Musical Comedy SALLY, IRENE & MARY Sensation.

NEW YEAR'S TO-MW NIGHT AT 8:15 ALL STAR VAUDEVILLE BILL 10-BIG ACTS-10 Make Your Reservations Early.

HARLEM OPERA HOUSE 125th St. & 7th Ave. Mon. 8:30. Roger Imhof in "Say It With Laughter." Vaudeville Favorites & Revue "Honey Next Week: GERTRUDE HOFFMANN

BAYES, 44th St. W. of B. W. Eve. 8:30. Mat. Today, N. Y. & Wed. A Musical Melodrama OUR NELL

BIJOU, 44th St. W. of B. W. Eve. 8:30. Mat. Today, N. Y. & Wed. The World's Greatest Mystery Play

NATIONAL, 44th St. W. of B. W. Eve. 8:30. Mat. Today, N. Y. & Wed. A Comedy by the Author of "Lillian." "FASHIONS FOR MEN" With O. P. REGGIE Moves to Belmont Theatre. New Year's Mat.

AL'S HERE! 44th St. W. of B. W. Eve. 8:30. Mat. Today, N. Y. & Wed. PLYMOUTH

PRINCESS, 39th St. & B'way. Eve. 8:30. Mat. Today, N. Y. & Wed. BIGGEST LAUGH HIT IN TOWN!

REPUBLIC, 44th St. W. of B. W. Eve. 8:30. Mat. Today, N. Y. & Wed. 2:30. Abies Irish Rose

ARTUR HOPKINS Presents ETHEL BARRYMORE in "ROMEO AND JULIET" LONGACRE THEATRE, W. 48th St. Eve. 8:10 First Matinee TO-DAY 2:10.

2 John Golden Successes Madge Kennedy in Frank Craven's "Spite" Comedy. Mat. Today, N. Y. & Wed. Eve. 8:10.

BOOTH, 44th St. W. of B. W. Eve. 8:30. Mat. Today, N. Y. & Wed. Eve. 8:10. MAURICE SWARTZ in "THE GREAT FORTUNE" (By SHLOM ALPHEICH) Fri. 8:30. YIDDISH ART, 27 St. & B'way. Eve. 8:30. Mat. Today, N. Y. & Wed. Eve. 8:10.

ASTOR THEATRE, 44th St. & B'way. Eve. 8:30. Mat. Today, N. Y. & Wed. Eve. 8:10. "THE TOWN THAT FORGOT GOD" 500 Good Seats 50c 500 Good Seats 1c

LAST 9 DAYS "DOUGLAS FAIRBANKS IN 'ROBIN HOOD'" Most Marvellous of Picture Plays. Lyric, 424 St. W. of B. W. Eve. 8:30. Mat. Today, N. Y. & Wed. Eve. 8:10.

TELEVIEW PEOPLE PLAYING AND DANCING OUT OVER THE HEADS OF THE AUDIENCE A POSITIVE ASSURANCE

through the new Televue, continues. STRAND—Harold Lloyd begins a second week in his latest success, "The Jack."

### OLD EVENING WORLD EMPLOYEE DEAD

E. L. Moran Worked in Press Room 35 Years. Edward L. Moran, sixty, for thirty-five years an employee of the press room of The Evening World, died

Thursday night in his home, No. 279 Lefferts Avenue, Brooklyn. He was a member of the Quarter Century Club of The World and of Newspaper Web Pressmen's Union No. 25, of which at various times he had been President, Vice President and Chairman of the Executive Board. Mr. Moran was born in Brooklyn, in the old 10th Ward, of which his father was at one time Supervisor. He leaves his wife, a brother, Fred, who is connected with the Board of Education, and three daughters. Funeral arrangements have not been made.

AMUSEMENTS. EMPIRE, B'way & 40th St. Eve. 8:30. Mat. Sat. New Year's Day & Wed. BILLIE BURKE in "ROSE BIRN"

VANDERBILT, 42nd St. & B'way. Eve. 8:30. Mat. Sat. New Year's Day & Wed. MARGARET LAWRENCE in "SECRETS"

FULTON, W. 46th St. Eve. 8:15. Matinee TO-DAY, MON. AND WED. 2:15. MARGARET LAWRENCE in "SECRETS"

PUNCH & JUDY, W. 40 St. Circle 1366. TONY SARG'S MARIONETTES in "DON QUIXOTE"

MUSIC BOX, West 42nd St. Eve. 8:30. Mat. Sat. & Sun. & Wed. 2:15. "MUSIC BOX REVUE"

BELESCO, West 44th St. Eve. 8:30. Mat. Thurs. & Sat. at 2:30. DAVID HELLASCO Presents

ELTINGE, W. 43rd St. Eve. 8:30. Mat. Sat. & Sun. & Wed. 2:15. "THE MASKED WOMAN WITH LOWELL SHERMAN"

KLAW, THEATRE, W. 42nd St. Eve. 8:30. Mat. Sat. & Sun. & Wed. 2:15. "THE LOVE CHILD"

THE LAST WARNING HENRY MILLER'S "THE LAST WARNING" IN A CLARE & SEELI "The Awful Truth"

CAPITOL, W. 42nd St. Eve. 8:30. Mat. Sat. & Sun. & Wed. 2:15. "The Headless Horseman"

MARK, 39th St. & B'way. Eve. 8:30. Mat. Sat. & Sun. & Wed. 2:15. "SURE FIRE FLINT"

OLYMPIC, 14th St. & B'way. Eve. 8:30. Mat. Sat. & Sun. & Wed. 2:15. "HEADS UP"

CONCERTS AND MUSIC. ISA, Carnegie Hall, Mon. Aft. Jan. 1, at 3. TO-MW NIGHT, 8:15

KREMER, International Balliads. (Knebe Piano) CARNEGIE HALL, Mon. Aft. Jan. 1, at 3

TOSCHA SEIDEL, RUSSIAN VIOLINIST. (STEINWAY PIANO) CARNEGIE HALL, Wed. Aft. Jan. 3, at 3—Song Recital—PAUL

BENDER, BARTONE, Metropolitan Opera Co. (Reinway) CARNEGIE HALL, Fri. Night, Jan. 5, at 8:15—Song Recital—MARIA

NOGUN, (STEINWAY PIANO) TOWN HALL, Wed. Eve. Jan. 3, at 8:30. FIRST SUBSCRIPTION CONCERT

THE AMERICAN MUSIC GUILD, Marion Bauer, Frederick Jacoby, Louis Gruenberg, A. Walter Kramer, Sander Hartman, Harold Morris, Charles Haniel, Albert Storace, Bertha Taylor, and REINHOLD WERRENATH, KATHERINE BACON, DANIEL GREGORY MASON, ALBERT MARSH. (Reinway)

RAUNSEL & JONES ANNOUNCE TOWN HALL, Mon. Eve. Jan. 8, at 8:15. Song Recital by AGATHA

BERKHOEL, Aedraud V. Roy at Tivoli. Steinway Piano AEDRAUD HALL, Wed. Aft. Jan. 16, at 3. Piano Recital by EDWIN

BERUMEN, Steinway Piano Used. TOWN HALL, Wed. Eve. Jan. 16, at 8:15

WILLIAMS, BARTONE, Mason & Hamilton Piano CITIESYMPHONY

ORCHESTRA, DIRK FOCH, "POP" CONCERT TO-MORROW, 2 P. M. JOHN FORGIELAND, Violoncello, Violin, Harp, Trombone, Euphonium, Wagner and Laine. (Steinway Piano)

CARNEGIE HALL, MON. NIGHT, at 8:30. TOWN HALL, Wed. Eve. Jan. 3, at 8:15. RUDELPH GANZ, Pianist, Soloist, Only N. Y. Bachover, 2nd Soprano, Tedescohar, Pianist, Concerto, Chabrier, Enigma. Tickets 25c to \$1.50 at Box Office Now.

AMUSEMENTS. New Amsterdam Theatre at 8:10. POP. PRICE MATS. WED. & SAT. ZIEGFELD FOLLIES

NICKERBOCKER, 17th St. & B'way. Eve. 8:30. MATS. TO-DAY & NEW YEAR'S DAY. THE NEW COMEDY—WITH—MUSIC

CLINGING VINE With PEGGY WOOD

EQUITY 48th St. Eve. 8:30. Mat. Wed. 2:30. SPECIAL MAT. NEW YEAR'S DAY.

WHY NOT? By Jesse L. Williams.

LYCEUM, West 45th St. Eve. 8:30. Mat. Sat. & Sun. & Wed. 2:15. DAVID WARFIELD in "THE MERCHANT OF VENICE"

GLOBE, Broadway, 46th St. Eve. 8:30. Mat. Sat. & Sun. & Wed. 2:15. "THE BUNCH & JUDY"

ARTHUR JOHN BARRYMORE in "HAMLET" SAM HARRIS, 42d St. W. of B'way. Eve. 8:30. Mat. Thurs. & Sat. at 2:10.

LIBERTY THEATRE, 42d St. W. of B'way. Eve. 8:30. Mat. Thurs. & Sat. at 2:10. "LITTLE NELLIE KELLY"

HUDSON, 42d St. W. of B'way. Eve. 8:30. Mat. Sat. & Sun. & Wed. 2:15. GEORGE M. COHAN Presents

SO THIS IS LONDON! THE HIT OF THE TOWN

DALY'S, 43d St. Col. 1446. Eve. 8:30. Mat. Sat. & Sun. & Wed. 2:15. "LIZA"

CINCHAM GIRL Show in Town! —Alan Dale —Earl Carroll. Mat. Today, Mon. Thurs. "Best Music Play This Year."—Mail.

GAITY, 14th St. & B'way. Eve. 8:30. Mat. Sat. & Sun. & Wed. 2:15. "Gaiety Follies"

BETTER TIMES AT HIPPODROME

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